

Zollo plays kops'n'klans

by Stephanie Lachowicz

Mississippi Burning is the latest of Hollywood's "issues" movies. Like other movies in this trend, such as Platoon and Betrayed, Mississippi Burning tries to probe certain dark areas of American life—namely the murder of three civil rights workers by the Ku Klux Klan in 1964 Mississippi.

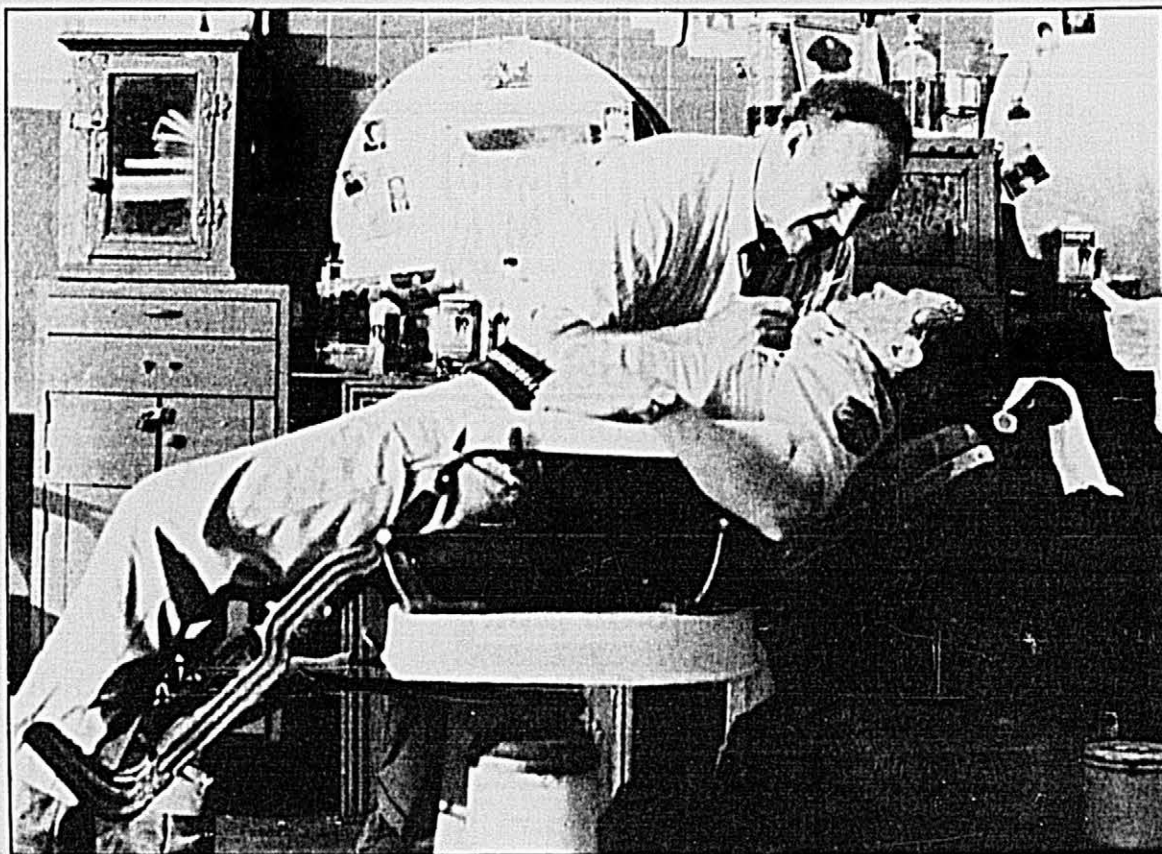
Yet the movie focuses more on how the FBI hunts down the killers rather than on the circumstances surrounding the murders. In sidestepping these issues, Director Frederick Zollo has created a cops'n'Klan movie that sanitizes and downplays the real fight against the southern US legal caste system and the economic exploitation that accompanied it.

Zollo has said the movie is not supposed to be about civil rights or race relations much in the same way Cry Freedom was not supposed to be about Stephan Biko. But despite this disclaimer, Zollo juxtaposes the the hijinks of two FBI agents, Ward (Willem Dafoe) and An-

derson (Gene Hackman), with a microcosm of the civil rights movement. Rioting blacks, marches down Main Street, and burning signs bearing the word Freedom are not-so-subtle attempts to dramatize the larger issue. Ultimately, these metaphors steer the movie away from being a simple cop story.

But, a two-hour movie centred on one small Mississippi town cannot do justice to the civil rights movement nor explore the several centuries of discrimination leading up to it. This is true regardless of whether the movie uses civil rights as a subject or as mere background material.

Mississippi Burning also completely glosses over the fact that the FBI itself was busy curtailing civil rights during the late '50's and early '60's. The FBI invaded the privacy of many Americans searching for proof of un-American activities. The movie only touches on this when Anderson refers to the anti-Communist sentiment of the then FBI Director J. Edgar Hoover.



Extracting a social conscience?

Politics aside, Mississippi Burning is a good movie. It is full of suspense and danger, good guys and bad guys. There is violence. There is a hint of romance (though no sex). It is entertaining in the fact that the audience is given clear distinctions between good and evil. It is easy to root for the FBI and hate the Klan.

Most of the characters in Mississippi Burning are similarly either good or evil. Brad Dourif (also known as Billy Bibbit from One Flew over the

Cuckoo's Nest) is perfectly scary as Deputy Sheriff Pell and Frances McDormand is perfectly sympathetic as Pell's wife.

Dafoe and Hackman, though, are allowed to deviate from one-dimensional characters. Hackman is great as a good ole' Agent Anderson. Tennessee-bred, Anderson is able to understand the racism of the South yet at the same time disgusted with it. Hackman's character fights the South with the South, even if this means harassment, intimidation and bru-

ality. When Anderson is cautioned by his boss, Agent Ward (Dafoe), for violating the rights of the Klansmen, Anderson responds "These people crawled out of the sewers, Mr. Ward, maybe the gutter is the place we have to be."

Dafoe has a harder time with his character. At times Dafoe can't seem to decide whether to play Ward as a bumbling northern agent comically at odds with the South or as a tough, cool stereotypical American hero. Per-

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Chewing the fatted calf over that God thing

by Zeb Brown
and Mitu Sengupta

Inquiring minds swarmed past copies of *Is Capitalism Christian?* and *The Real and Imagined Dangers of Rock Music* into the Fieldhouse Auditorium on Tuesday to find out, once and for all, if God exists. After some ominous technical problems,



McGill Philosophy Professor Marguerite Deslauriers and Christian philosopher Micheal Horner began their solemn debate in the hushed lecture hall.

The exchange vacillated between finger pointing and aggressive bickering. Horner's crackerbarrel philosophy proved no more than semantic butter under the steely knife of Deslauriers' cool analysis. Her every attempt to raise the level of discussion was met by Horner with childish rhetoric, fallacy and self-contradiction.

Horner began his opening statement by confusing necessary and possible entities, asserting that Deslauriers' job was to prove positively not only that God does not necessarily exist, but also that She simply does not exist. But Deslauriers' case against God did rest in part on proving that He is an unneces-



Greeting God with a smile

sary entity, which is all she really needed to show.

This was probably the most contentious point, as Horner could not afford to lose it without his argument collapsing. He claimed the creation of the universe can be described by science only to the point of the Big Bang, at which point God must be posited to take up the slack in

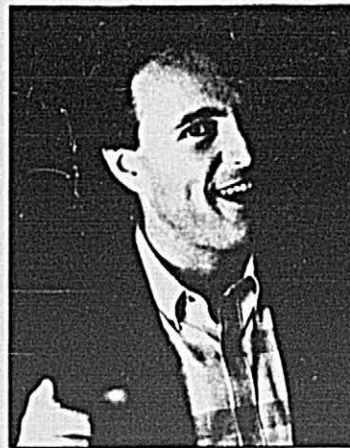
the causal chain.

"Rejecting the causal principle at the moment it points to God's existence is wrong," he said in refutation of Deslauriers' claim that we may need a new way of thinking to understand what caused the origin of the universe. But he later said it is a "category error" to demand a cause for God, because God is special that way. Or, in other words, the causal principle must be abandoned at some point in order that God can exist; he rather arbitrarily decreed that God does not fit into the causal chain, while the origin of the universe does.

Along the same lines he said "our understanding is far too limited to understand all that God does," while refusing to concede that our understanding may be too limited to comprehend the universe's origins.

Horner's case for the existence of God rested upon unexplained scientific jargon touched with fire and brimstone. He wanted to say that the design of the universe necessarily incorporates God, despite Deslauriers' convincing refutation of that nice anachronism. But Horner was adamant, pointing out that his design ar-

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CENTAUR GETS SNEAKY?

by carl p wilson iii

Politics and arts administration are frequent bedfellows, and sometimes the affair is undercover in more ways than one. The Centaur theatre, long the bastion of Westmount gentry in the Montréal theatre scene, is staging a bilingual production in the midst of the current linguistic brouhaha. Is this the Centaur's sneaky way of advocating commercial bilingualism and the overthrow of francophone interests?

Not likely. To be fair, the Centaur (while not often creatively adventurous) has always been willing to stage the occasional socially contentious or locally-written play, including this season's *The Chain* by Montréaler Vittorio Rossi and on occasion the Marxist-inspired works of David Fennario, amidst the usual menu of Neil Simon and his ilk. For this anglophone theatre to host works in French at all, as it is now and has a couple of times in the past, is probably intended as a unanimous gesture.

In this case, the bilingual presentation of Le Pool théâtre's *Le Festin chez la comtesse Fritouille*, as *A Feast of Cauliflower*, provides unilingual English theatre-goers with the chance to see an intriguing experiment first staged here in French in 1987. The original was on the boards at the Centaur last weekend, and the English version is appearing there this weekend.

Le Festin / A Feast is Le Pool's adaptation of a short story by Witold Gombrowicz, a Polish writer who spent 23 years in South America during and after the Second World War. Gombrowicz picked up the scent of magic realism while he was there, and his novels and stories are grotesque forays into the absurd mixed with real-life situations. Le Pool has taken Gombrowicz's portrait of decadent aristocracy and transformed it with mime and athleticism and the sculptural work of Mark Prent into a theatrical event universally hailed when it premiered at Espace Libre.

Fourteen actors appear in *The Feast of Cauliflower*, playing out the tale of vegetarian aristocrats undone by an overly-tasty cauliflower and their own predilections for cannibalism in

a series of comic and ballet-like turns. The action is counterpointed by live performances of Beethoven's "32 Variations" and climaxes with the revelation of Prent's sculpture, so there is a touch of multi-media awareness here as well.

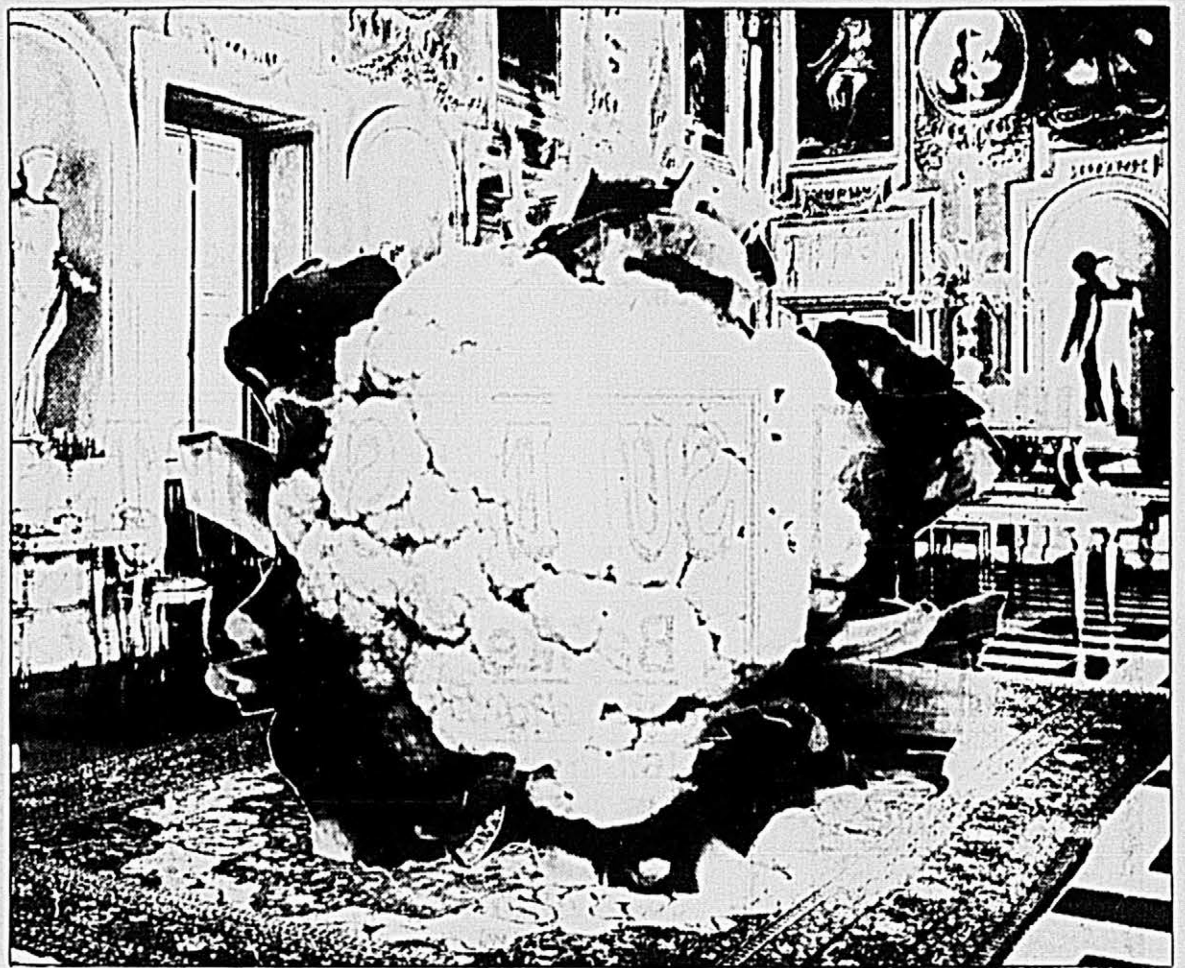
Suzanne Lantagne, director of this production and artistic director of the company, says that "Our style stems from celebration, which may explain our excessiveness, so that theatrical representation becomes an event that can leave a deep impression on the audience's memory through eyes, ears and skin."

This style has evolved out of the group's mandate to explore the relationship between movement and text, making the body the starting point. It was founded in 1984 by several former members of Jean Asselin's Mime Omnibus with similar backgrounds in physical theatre, Lantagne, Rodrigue Proteau and Danielle Trépanier. Two others attracted by the troupe's approach joined later, and most of Le Pool's productions since have been in cooperation with other groups, as with Omnibus' collaboration on *Le Festin* and Théâtre d'Aujourd'hui's work on *La bouche du ciel* in 1988.

The production design has been revised for the Centaur run. It is the work of designer Yvan Gaudin, who won an award from the Québec theatre critics' association for his work on Omnibus' *Le Cycle des Rois* (a translated version of some of Shakespeare's history plays).

Despite its association with the Centaur, this presentation is worth attention as a rare point of access for the English community to see the kind of work that has earned Québec its reputation as the most forward-looking theatre community in North America. It might even in some way serve as a vehicle for understanding between the two cultural solitudes, though it would be foolish for the Centaur to believe this kind of exchange can relieve any of the tensions now pulling the province apart.

A Feast of Cauliflower runs (in English) through January 21st at 20h30 at The Centaur theatre, 453 Saint François Xavier. Métro Place d'Armes. Reservations and info 288-3161.



Aristotlistings

by Mani, the reformed theist

After Tuesday night's debate, life seems to be so absurd and meaningless all of a sudden. Since Mr. Horner failed to swerve us from our just Aristotelian paths, we no longer seem to have a correct set of objective moral goals, and must yet again fall back on the spirit of the Holy Rhino.

A Dance presentation inspired by the works of Chagall premiered last night at 20h at Salle-Marie Gerin Lajoie of the UQAM and will end soon so go. Galerie Oboro has a show of photographs of bedrooms in a house by Sylvie Readman. Montreal is about to become saturated with highly cool dramatic productions. Centaur is taking the vegetarian stance with a *Feast of Cauliflower* (story elsewhere) and Little Shop of Horrors. A bilingual version of Fassbinder's *Blood on the Cat's Neck* plays at Salle Fred Barry and stay tuned for more openings later on this week.

Tonight- Mike Horner—the logical rational and very, very funnyspeaker—discusses more interesting aspects of the Big Bang in tonight's speech *Safe Sex and the Search for Intimacy* at Leacock 232, 19h. Much more intellectually stimulating however, is New Music Night with Plasterscene Replicas at the Ballroom, not to mention Theatresports in the Alley, 22h.

Friday 20- The Press at Sta-

tion 10, and Northern Pikes at the Spectrum create the melodies. Here at home however, a very anti-Aristotelian event is taking place, namely the semi-formal Casino Royale at the Ballroom which uses highly wicked means, namely quasi-yuppie capitalism, to further the virtuous end of helping the Missing Children's Network. Marguerite Deslauriers is not amused. Theatresports at Players' Theatre (the Platonic Form of a theatre) at 22h.

Sat the ska twenty-first- Me, Mom and Morgentaler comes to the Union Bldg. to ska with Jerry Jerry who will not be skaing but will be there and quite actively so during the ska-full fourfloor party. Ska. In the meanwhile Waiting for Godot opens at Théâtre Elysée... the managers of the theatre cordially invite you to bring along your smelly boots and rotten carrots. We all have the opportunity to become highly educated in a cinematic fashion tonight: Antonioni's *La Nuit* (20h35) is followed by Trauffaut's *Jules et Jim* (23h) at the Cinémathèque. Sexual conservatism (presumably in accord with Mr. Horner's paternal preachings) and boiling rabbits (very anti-Aristotelian and un-ska-like) with *Fatal Attraction* at Leacock 132, 20h. Philip Glass' excellent excellent excellent Powaqqatsi at Rialto, 21h15.

Sunday the dateless day- Tonight, *The Weathermen* from Belgium play at Foulounes

but you are only allowed to go if you have already undergone the following spiritual experiences. There is a Brando double-bill at the Cinémathèque with Kazan's *On the Waterfront* and Arthur Penn's *Missouri Breaks* at 18h35 and 2035 respectively. Thatcher's myth is laughed at, ripped up and shat upon at the Rialto with Stephen Frears' *My Beautiful Laundrette*, 19h15.

Monday the 23rd- Rialto again has the best deal with another God-unfearing feature, Denys Arcand's *Decline of the American Empire*. Black Smoke at Station 10, Blue Monday Jam at the Rising Sun and not much else

Tuesday 24- Othello opens at the Players Theatre with a bamboo-laden Oriental setting, but with the usual characterizations (Black Moor, White Italians, etc. etc.) (20h for \$4 Third floor Union Building). Also Goddard's *Passion* and Fassbinder's *Effi Briest* at the Cinémathèque, 18h35 and 20h35 respectively.

Wed. the twenty fifth- An exhibition of photographs, manuscripts and drawings on *The Jews of Kaifeng, China* opens at the Saidye Bronfman Centre (489-2524). *Savage Garden* at Station 10. Too many Cooks at Cafe Campus.

And thus shall end our weekly edition of the complementary listings. There might be no God, but look at the bright side, we still have Aristotle, Hans Marotte and Christ (or was that Mike Horner?)



The pre-Revolutionary fuck

by Derek Webster

Entangled love-and sex-triangles, farcical wit, and the ruthless egotism allegedly characteristic of the French aristoc-

racy, are all elements of Stephen Frears' *Dangerous Liaisons*. Its story, pace, and the expertise of those involved in its production have combined to earn it much

critical success.

The story was originally an 18th century French novel, *Les Liaisons Dangereuses*, written by Choderlos de Laclos. It was

adapted into a play of the same title, and performed in London, where it won the 1986 Oliver Award, the British equivalent of Broadway's Tony. The script was written by Christopher Hampton, who also wrote the screenplay of the film.

The complicated action, set in pre-Revolutionary France, is full of sexual trickery that draws the viewer into an addictive story. As the audience is lured in, so too are two ruthless aristocrats caught up by the very thing that makes their cruel game possible: human emotion. With the aristocrats helplessly ensnared in their own web, the film's finale is truly shocking.

Off the screen, director Stephen Frears is the undisputable king of the "love-games" genre as his previous films *Prick Up Your Ears*, *My Beautiful Laundrette* and *Sammy and Rosie Get Laid* have shown beyond a doubt. Philippe Rousselot (*Diva*, *Hope and Glory*), director of photography, makes this triumph possible for Frears.

There are, however, some difficulties within *Dangerous Liaisons*. Though the aristocratic characters are meant to be symbolic of their class at the time, some in the audience might not be entranced by the storyline because of the characters' almost laughable inhumanity.

The film departs from the play in other areas, too. The problem with the film's (and the book's) ending is that it is a conservative and conveniently happy ending, typical of 18th century French novels, and surprise, surprise, 20th century American films. This "Hollywood-ized" ending, while respecting the author, betrays any thought of cinematic advancement and is thus a step backwards for Frears and Hampton.

Fred Flintst

by Rob Swick

The most striking thing about *The January Man* is how much better it could have been.

There is certainly no lack of what Hollywood calls talent here. Producer Norman Jewison and screenwriter John Patrick Shanley have worked together before—their last effort *Moonstruck* brought three Academy Awards (including one for Best Screenplay). They've got a couple of hot rising stars (Kevin Kline and Mary Elizabeth Mastrantonio) to play the leads, and a bunch of good veteran actors (including Rod Steiger and Susan Sarandon) to play supporting roles.

With all of these high priced celestial bodies floating around there are bound to be occasional flashes of brilliance in this film, and there are.

But flashes are all we get.

The thing lacks glue. The scenes don't flow, numerous subplots are hinted at without being fleshed out, and most of the characters have the kind of depth and richness that you expect to find in a Norman Rockwell painting. Kline though, is one of those actors who brings his natural charm to any role; Mary Elizabeth (*The Colour of Money*) Mastrantonio also makes the most of her role as the mayor's daughter; and for some people these two may be enough to make this film worthwhile. (No one I know, but some people.)

Kline plays Nick Starky (gosh, the people in this film have keen names), an unorthodox ex-cop who is reinstated because the mayor (Rod Steiger in melodrama mode) thinks that he's the only one with sufficient



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One and Kevin Kline compete for mom's love

grey matter to catch a serial killer who has foiled NYPD for eleven months. But not everyone is happy to have Nick back on the force—least of all his brother, police commissioner Frank Starky (Harvey Keitel). Why? Two years prior, Nick took a fall for brother Frank on a kickback scandal. Consequently, Nick got shifted to the Fire Department by ungrateful Frank who now has a guilty conscience. So Nick forms his own private task force, and with the help of the mayor's daughter Bernadette Flynn (Mastrantonio) and his artist friend Ed (played to droll perfection by Alan Rickman), sets out to catch the bad guy.

This may sound like the plot for a Friday night television movie, but plot isn't what Screenwriter John Patrick Shanley is known for—character is (Did anyone see *Moonstruck* for the plot?). This is where the problem lies—Fred Flinstone had more depth and complexity than these characters.

Shanley says the movie is about that most basic of human emotions, corruption. "I think that people in... government (positions), or international situations, misbehave because of personal problems. So I wanted to link these two things as clearly as I could in this movie."

It's hard to take anyone seriously who thinks that government corruption and misbehaving are the same thing. Maybe it's because Shanley himself doesn't take this aspect of the film seriously that the corruption theme is hinted at over and over but, like so many aspects of this movie, fails to materialize.

As he did in *Moonstruck*,

Shanley attempts to define his characters by their social or familial roles rather than giving them personalities and motivations of their own. In fact, he seems to avoid giving his characters any real depth, as if to do so would contradict the stereotyped images they represent. And, instead of evolving relationships between characters,

everyone just yells at everyone else as if to show how related they are.

Take, for example, this scene, in which Nick tells Frank why he took the fall for him.

Nick: "Frank, mom loved me more than you."

Frank: "Why don't you fuckin' die."

This exchange is the closest

they get to addressing the conflict between them. For a writer who likes to deal with relationships, it's odd how often Shanley leaves his audience wondering how the characters feel—or if they feel at all. And so it is left to the offbeat character and humour of Kline as Nick Starky to carry the film. In fact Kline's position here is well described

by Nick, before he leaves his fireman's job to rejoin the police force—"Burning building. Everybody runs out; I run in. It's a maniac's job."

Someone should probably give Kline an award for his attempt to save this film. But all things taken into consideration, it probably won't be an Academy Award.



Bad weather

by Egg

Weather Permitting began as a cover band, only to discover they "weren't good enough" for such schlock and ought to stick to their own material. Unfortunately, the transition made little difference in the group's style. If you enjoy the mediocre rumblings of the bands they seem to be imitating, you're sure to enjoy *Weather Permitting*.

The group will be launching its new album, *Code of Life*, next week—a definite step up from their first, slightly less than thrilling attempt, *Into the Ground*. They moved from the VOT label to Amok, a switch which promised better distribution, as well as greater freedom in the studio.

As bassist Bruno U.K. Steiner explained, "Into the Ground was more like a study in recording... and organization and the trials and tribulations of working in a studio. We weren't happy with the production on that album. It was really kept under a cloak."

Guitarist Andrew Steinmetz added, "We weren't yet sure of ourselves at that point. During production, they would tell us what to do and we bowed down too much."

Producer control and lack of imagination produced an uninspiring album, garnering the band much comparison to REM, but then, that's the latest trend in describing new bands today. They don't quite generate the busy, almost dizzy sound of REM's serpentine, complicated guitar mixes. Into the Ground had that 'soundtrack' quality that puts visions in my head of Molly Ringwald sobbing into her pink duvet. Many tracks are reminiscent of those slow

songs played at high school dances—the ones where you sat on the bleachers and pretended you were waiting to meet somebody until they ended.

Code of Life is a marked shift from the quasi-new wave approach of *Into the Ground*, towards a more aggressive, traditional folk rock. One promising track is *He's no Lifeguard*, which Steiner and Steinmetz described as a "comic view of nihilism." Lyrics include, "Your life is empty and your soul's a mess... you brush your teeth and go to bed," and something about stretch marks that I didn't quite catch. *Cabaret* also captures a bit of *Weather Permitting* at their best, a humorous fast and slow mix about an unhappy relationship.

Unfortunately, these are the most distinguishably original tracks. For example, *I'm Getting Duller Every Day*, which Steiner cites as his favourite cut, is upbeat, and has definite 'hit' potential, but also makes it obvious that the Talking Heads is his favourite band. Other strong influences are apparent in *Grey and Silver*, which can be accurately described as a sure smash for Neil Young fans, and *Heavy*, ditto, except Crosby, Stills, and Nash this time.

What *Code of Life* lacks in originality could be a bonus for those who salivate over folk and seventies rock. If you're not already familiar with this group, at least you won't be unpleasantly surprised. The album launch is open to the public, and free of charge.

Weather Permitting, at Club Soda, January 26. Doors open at 20h30, show starts at 21h15.

Events

Women's Union: Wine and Cheese: Union 423 at 17h00. New and old members welcome.

Southern Africa Committee: Bi-weekly meeting at 18h00 at the Newman centre. On the agenda, we will be planning for the upcoming benefit for a Mozambiquan school, as well as discussion of the radio programme and the February 3-4 conference on education in Mozambique. Those wishing to attend this conference, which features Gracia Michel, the widow of former Mozambiquan president Samora Michel, and Dan O'Meara of UQAM, can call Suzanne at 521-0809 or leave your name and number in the SAC box at the Student Society desk.

...fatted calf

continued from page 1

gument is "brand new, totally different from any of the design arguments that came before it."

His brand new design argument, which posits God as a sort of prime mover at the root of causality, says the chances of the universe forming at random are too slim to be considered.

"It is just absolutely incredible that the forces in our universe just happened to fall within a very narrow, narrow range such that life could exist in the universe... which is more

likely, that it happened completely by chance or that there's an intelligent being behind the creation of the universe?"

Deslauriers adroitly pointed out that all design arguments are inherently bogus, to some extent, because people believe in God to relieve their moral dilemmas, not to solve the problems of the universe's creation.

Sadly, many of his arguments took this tact of "it boggles the mind so there must be an easier answer". DNA contains

such a mass of information, he said, that it could have arisen only from God's hands or from natural forces themselves created by God. And the concept of existing infinities is easily refuted—"the fact that it's confusing shows that it's absurd," Horner said. Really, he did.

The dim Horner and the redhot Deslauriers also clashed over the problem of evil—the presence of evil in the world shows that either God is not all-powerful or not all-benevolent.

Deslauriers' arguments may have been slightly too technical, considering the format of the

discussion and the quality of her opponent. Yet her accusations of disanalogy and fallacy of composition and so on were a welcome relief from Horner's style of "it's not too late for you to enter into a love relationship with God."

In fact, Horner was at times both annoying and rude, sending his face on a journey of contortions each time Deslauriers spoke, misquoting her and refuting things she never said, and assailing her for not conducting a rebuttal in her opening statement.

Despite the many weird things said, such as Horner's assertion that an ethics "subjective to humanity" is wrong, a good time was had by all in the overcrowded auditorium. Deslauriers' wit helped to lighten the sometimes stuffy atmosphere of the two hour debate, while Horner's comments occasionally caused a stir in the audience.

The clear winner of the debate was Deslauriers.

"How can God be what he's

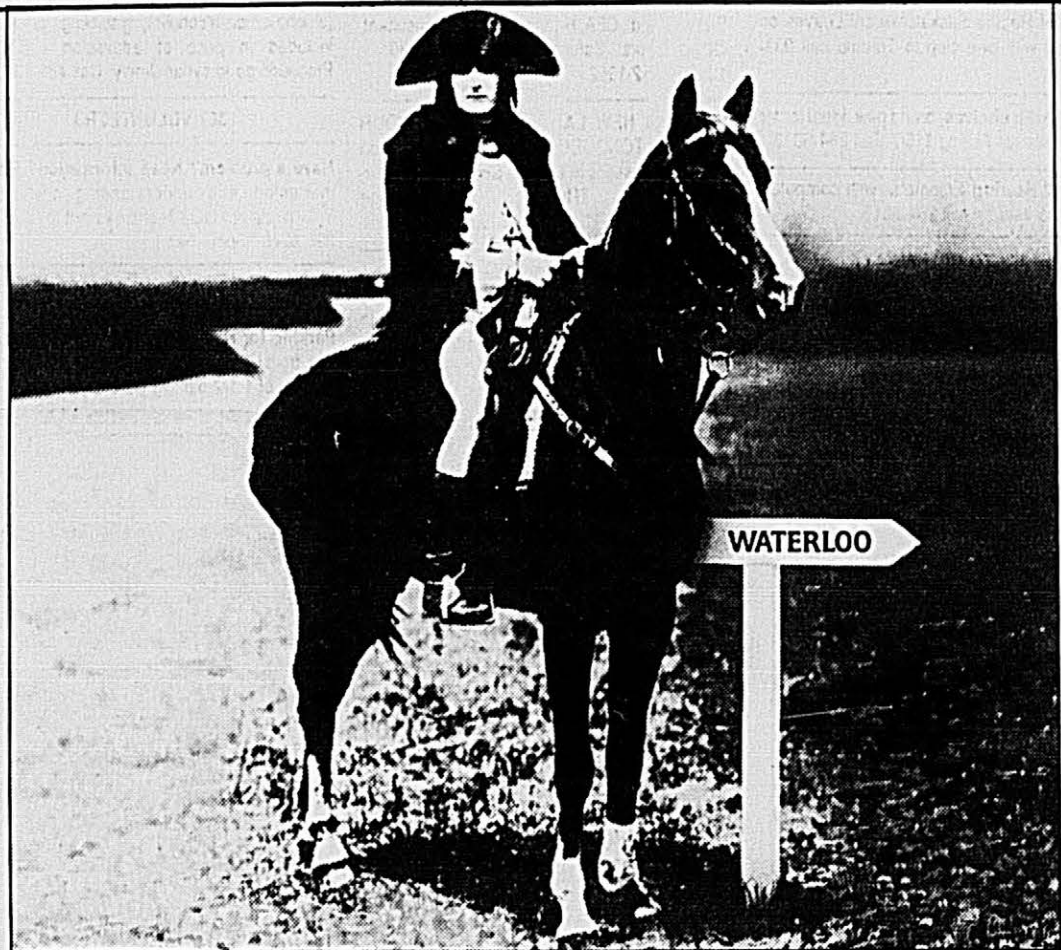
supposed to be and us be what we're like?" she said. "We don't need Christ because human models are more than adequate..."

...kops'n'klans

continued from page 1

haps had Dafoe clearly played Agent Ward as a good-guy his character would not awkwardly grate against the movie's clean stereotypes. However, Dafoe cannot be blamed entirely for this confusion. The script is occasionally trite, as in the scene where Ward says "maybe we're all guilty" for perpetuating racism.

Mississippi Burning is not an issues film. It is not about civil rights workers. It is not about legal discrimination. It is an example of using a real life drama to sell movie tickets. While the movie simplifies the issue, turning it into a fight between good and bad, it must be remembered that the real issue was much, much more complex than this movie suggests.



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MICHAEL HORNER IS SPEAKING!

Thursday, January 19th

SAFE SEX AND THE SEARCH FOR INTIMACY.

Friday, January 20th

IS ONE TRUE

RELIGION POSSIBLE?

All Lectures are in

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LEA 232

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Ads may be placed through the *Daily* business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

The *Daily* assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The *Daily* reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

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Super Bowl Fun
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Complimentary 3-D Glasses for
Special Half-Time Show
(Compliments of Coca-Cola)
• Free Popcorn
• Prizes for Closest Score
at Half-Time + End of Game

Thurs. Jan. 19 - 7:00 p.m.
Montreal at Hartford

Fri. Jan. 20 - 7:00 p.m.
Chicago at Detroit

Sat. Jan. 21 - 7:00 p.m.
Toronto at Montreal

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350 - JOBS

Bartenders - Get yourself a very lucrative part-time job. The Master School of Bartending offers training courses and placement service. 2021 Peel Street (Peel Metro). 849-2828. (Student Discounts).

Attention U.S. Citizens attending McGill. Thinking of starting your own part-time business? Here's your opportunity - very low start-up cost. Long term high return. Mike 352-3145.

Fitness Evaluators, present and future: come visit the CAECP-QUEBEC information kiosk in the McGill Sir Arthur Currie Gym Building on January 25, 09h00 to 17h00.

352 - HELP WANTED

Healthy male volunteers 18-30yrs needed for food/drug study at McGill. Payment \$60, call & leave message at 398-7301.

Interpreter needed, fluent in English, Chinese, and Vietnamese. Familiar with legal affairs. Able to leave for Ontario for a few days. Please call 273-2682 for further info.

Chinese students needed for part-time interviewing. \$ 15 per interview. Call Dr. Moghaddam 398-6099.

Indian students needed for part-time interviewing. \$ 15 per interview. Call Dr. Moghaddam 398-6099.

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Part-time work. Direct tele-marketing for a Financial Service (insurance). Daytime work. Flexible hours. \$6.00 per hour. Call after 6:00 pm at 738-0255.

SUMMER CAMP JOBS north of Montreal: Drama director, Boating supervisor, Tennis head, instructors for Kayaking, Windsurfing, Sailing, Canoeing, Swimming, Judo, Karate, Pottery, Arts & Crafts, Phys. Ed. PLUS Cabin counsellors, kitchen & maintenance staff. Call Pripstein's Camp (514) 481-1875.

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ORADENT: natural Dental Powder for Gum care & badbreath. Satisfaction guaranteed or money refunded. 40g. X 1/\$6; 40g. X 6/\$30. Bioscan Inc., 350 Boul. Industriel, Ste-Eustache, Quebec J7R 5V3, Canada. Tel. (514) 491-5807.

PLANE TICKET! One way to the exciting tropical paradise of Regina Saskatchewan! Leaves on Jan. 31/89 with one stop in Toronto call 939-5930.

Oak Desk with shelves, brand new. Ideal for computer set-up. Asking \$100. Call 284-6013.

Concept II Rowing Ergometer with computer, barely used. Please call 284-6013.

363 TO GIVE AWAY

Kind, responsible surrogate parents wanted for kittens - phone 284-6261

367 CARS FOR SALE

Used, un abused cars. For example: '86 Honda XL \$5000, '83 Rabbit \$3500, '80 Chevette \$600. Call Stuart, Filosi Garage Enrg. 672-4490.

372 LOST & FOUND

Keys found January 10. Dr. Penfield and Drummond in Brown leather case. Call 284-4935.

Lost - Wool, navy blue Kanyol cap. Somewhere in Otto Mass or Union on Monday, Jan. 16th between 2 and 6 pm. Sentimental Value. Call Paul 277-6154.

374 - PERSONAL

Frosty says...

Job Hunting Hint for University Graduates: Take a bath, wear kneepads, and bring your own edible underwear. Oh yeah, lie on your resumé.

Single, male, 35, Ph.D. Student, intelligent, perceptive, easy-going, interests: reading, films, current events, seeks female, intelligent, pleasant disposition for stable relationship. Reply c/o Gazette, Dept. 3346.

GABRIELLE PRUSCYNKI - where are you? Please call Helen Mountford at 274-4391 immediately re. you father. Thanks.

FRIENDSHIP. Attractive male in late 20's, marketing major looking for down to earth girl with interests in fine cuisine, the outdoors, and Bugs Bunny cartoons. Discretion assured. Please write to: Scarlet Pimpernel, 3636 Clark # 19, Montreal, Que. H2X 2S2.

Learn to X-Country Ski! The McGill Nordic Team offers a clinic on either skating or classical technique, Sat. 21 Jan. 2 sessions: 9-12 or 1-4. Only \$10. All levels welcome. To register or for more info: 288-9631 or 284-5456.

Gays and Lesbians of McGill will be holding a dance January 21, 9:00 p.m. at Thompson House, 3560 McTavish. \$4.00 at the door, limited admission. Come watch Paul.

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385 - NOTICES

ANIMALS: Tools or Sentient being? Help reduce the pain & suffering of earth's animals.

First meeting Tuesday, Jan. 24, 5:30. B9 Student Union. Steve 272-5064.

"Can we Talk??" This is your formal invitation to phone McGill Nightline at 398-6246 and have a chat with a volunteer Nightliner. Bring in your own topic - 6 pm - 3 am.

The McGill Journal of Political Studies is looking for submissions. Hand in essays to the PSSA box, Leacock 443 by January 23rd, 1989. Essays, both French and English, are welcome.

CAECP-QUEBEC will be holding an information Kiosk on Wednesday, January 25 from 09h00 to 17h00 in the McGill Sir Arthur Currie Gym Building. Welcome!

Winter bash at RVC!! Friday, January 20, 9 p.m. - 3 a.m. Happy Hour 12-1am. Come and PARTY!!

YAVNEH OLAMI presents Casino night - January 22nd - Tifereth Beth David Jerusalem - 7:30 p.m. Refreshments, Beverages, (alcoholic/non-alcoholic), gambling, prizes, all included in price of admission - \$10.00. Proceeds go to syrian Jewry. Call 481-8917.

387 VOLUNTEERS

Have a problem? Need information? Eager, interested and understanding student of Volunteers of McGill Nightline want to help. Call 398-6246, (6pm - 3am).

392 PARKING SPACES

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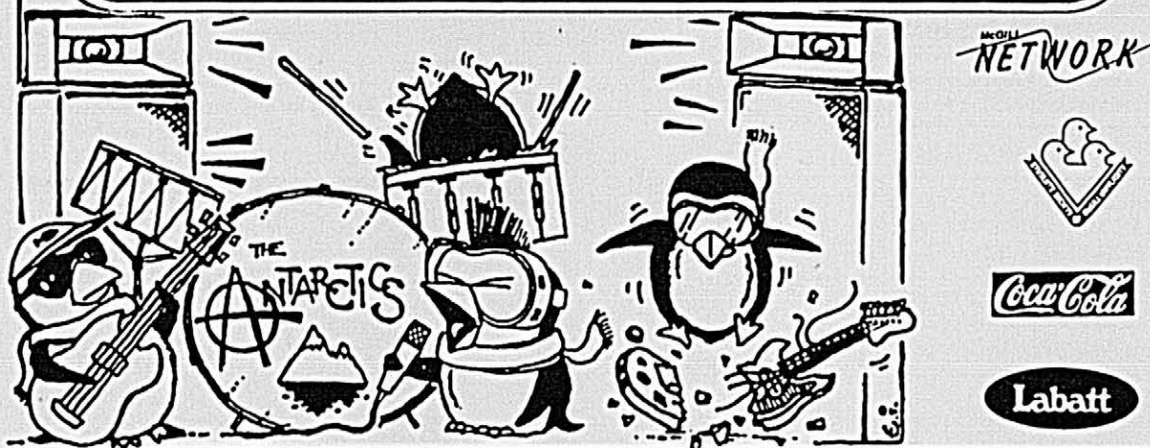
TOMORROW (20th)

Ballroom \$12 8 p.m.
CASINO NIGHT - Semi-Formal, (Great Trips to Gambling Win)

SATURDAY (21st) Union \$3 8 p.m.

4 FLOORS PARTY Tickets at Sadies + Door

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IT'S MONDAY,
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Union B-17
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club

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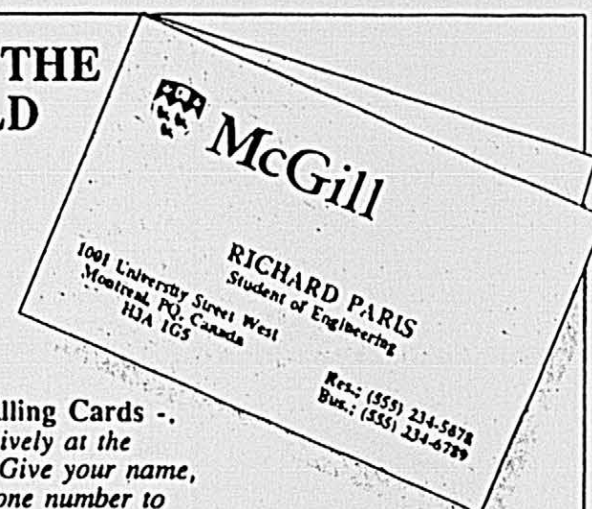
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